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Wind Symphony

Kimberly M. Risinger Flute
Illinois State University

Stephen K. Steele Conductor

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Risinger, Kimberly M. Flute and Steele, Stephen K. Conductor, "Wind Symphony" (1998). *School of Music Programs*. 1792.

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Illinois State University
Department of Music

WIND SYMPHONY

Kimberly M. Risinger, *Flute*

Stephen K. Steele, *Conductor*

Bone Student Center Ballroom
Sunday Afternoon
November 22, 1998
3:00 p.m.

The sixty-eighth program of the 1998-99 season.

Program

Shattering Suns (1997)

Nova
Shockwave: Into the Maelstrom
The Heart of the Sun
Pale Blue Dot (In memory of Carl Sagan)
Viriditas

Stephen Andrew Taylor
(born 1965)

Surprise, Pattern, Illusion (1985)

Prehistoric Cave Ceremonies
Visual Music for Solo Flute, Orchestral Winds and Percussion
Lascaux
Prelude (into the cavern)
A Burst of Painted Animals
Trois Freres
Prelude
The Sorcerer
Tuc DiAudoubert
Prelude (the stalagmite crystal chamber)
Clay Bison
Out Into the Night

Daniel Bukvich
(born 1954)

Kimberly M. Risinger, *Flute*

Intermission

Symphony No. 3 (1991)

Moderate
Andante
Very Fast
Lament
Lament

David Maslanka
(born 1943)

Program Notes

Stephen Taylor has provided the following:

Shattering Suns was originally inspired by images from deep space of celestial catastrophe. As I was composing the piece, one of my heroes, the astronomer and writer Carl Sagan, tragically passed away. I wanted to make the piece a memorial to him somehow, and I was struck by one of his ideas: that life as we know it cannot exist unless stars--which possess the vital elements for life--die. The idea of death and life intertwined forms the dramatic plan of the piece, from the opening explosion to the outburst of life at the end.

The synthesizer, which plays an important role in the piece, uses a deep sound derived from the Sun's vibrations. The Sun actually vibrates in space like a giant gong, its resonance carried through the solar wind. Alexander Kosovichev, a Stanford scientist, graciously made sound files for me from his research into sonic waves produced by the Sun.

As I was writing *Nova* I saw in my mind's eye, from a great distance, an exploding star. Through some imaginary telescope, we zoom in on the star, drawing closer to it until we are blinded by its fiery brilliance. The music begins with high, clangorous woodwind sounds over a slowly evolving theme in the trumpets. Gradually, the lower instruments enter as the music reaches full force. Just before the end the ensemble disappears, leaving the synthesizer playing the sound of the Sun's vibration.

Shockwave: Into the Maelstrom begins fast and constantly accelerates, in contrast to the slow tempos of the first movement. The melody, starting in the muted brass, swerves crazily to avoid colliding with spiraling figurations in the other instruments. Sometimes the two converge, and after a series of these violent collisions, the melody disappears in a fiery cascade. This movement was partly inspired by a scene in *The Empire Strikes Back*, in which the spacecraft Millennium Falcon must navigate through a field of asteroids hurtling towards the ship. I was exhilarated by the dizzy feeling of plunging into a dangerous storm, and I hope the music conveys some of that spirit.

The central movement, *The Heart of the Sun*, is a portrait of our closest star, an atomic furnace which contracts and expands, like a living being breathes. The music is built on this breathing--the sound of the Sun, played by the synthesizer. Over its low drone, massive chords slowly build up and decay in a breathing pattern. The whole movement is formed from the same pattern on a large scale: just as the music reaches its highest intensity, the tension releases into a rush of air and a repeated, descending harp pattern. As the music dies away, wordless singing can be heard--the only human voices in the entire piece.

Pale Blue Dot is dedicated to the memory of the astronomer and writer Carl Sagan, who used the phrase to describe the Earth as it appears from the edge of the Solar System--a pale blue dot caught in a sunbeam. One of Carl Sagan's most important ideas is that we are made of "starstuff." When a star explodes, it releases into the Universe vital elements for life (like carbon and oxygen) that

are formed only in the hearts of stars. In other words, unless stars die, complex beings like us would never exist. A solo flute sends out a lonely, repeated signal. A solemn, dark brass chorale answers. Life, emerging from the dying remnants of stars, searches for other life...

Viriditas, a word coined by science fiction author Kim Stanley Robinson, describes the green force of life, expanding into the Universe. The final movement is a dance of life: a rhythmic outburst acting as a pendant to the opening, chaotic explosion of a dying star in the first movement. Mixed meters and fast, ascending scales combine to produce a feeling of rushing forward, joyfully, to greet the unknown.

Daniel Buckvich provides the following from *The Creative Explosion* (an inquiry into the origins of art and religion) by John E. Pfeiffer, Harper and Row, 1982:

Prehistory has left no record more spectacular than the art in the main hall or rotunda of the Lascaux Cave in Southern France. The way in leads through a metal door, down a flight of stairs, through another metal door, to the threshold of the hall. It is pitch dark inside, and then the lights are turned on. Without prelude, before the eye has a chance to become intellectual, to look at any single feature, you see it whole, painted in red and black and yellow, a burst of animals, a procession dominated by huge creatures with horns. The animals form two lines converging from left and right, seeming to steam into a funnel mouth, toward and into a dark hole which marks the way into a deeper gallery. Further into the cave. . . along a passage cluttered with fallen rocks, and a half slide down a slippery clay slope brings one into a large wide pit, the floor of the chamber. This place is known as the "sanctuary." A highly loaded word implying a great deal that remains to be proved such as a belief in supernatural beings and a system of myth and ritual, a religion or protoreligion. But in surroundings like these, the word can be justified or at least forgiven, because of the use of art and topography to create an enhanced feeling of awe and mystery.

This place of hundreds of engravings contains only one printing, probably the most widely reproduced of all Upper Paleolithic works of art. Viewed best from a point about halfway down the clay slope, it looms over the sanctuary from a high wall near the top of a deep crevice. A figure drawn in heavy outline, bent over in an almost impossible crouching position, with wide staring owl like eyes and the ears and antlers of a stag, with legs and body that look human and short forelimbs with paws rather than hands. The figure has a horse's tail and a vaguely beak shaped nose.

Many observers believe it represents a masked man dressed in some sort of ceremonial costume, and refer to it as "The Sorcerer" or "Horned God." Others think of it as a mythical composite creature. It dominates the sanctuary, can be seen from certain positions only, and one wonders about its possible relationship to another sorcerer hidden in a short passage at the back of the pit and appar-

ently playing a bow-shaped music instrument.

Even more tantalizing is the relationship between the sanctuary and the remarkable chamber at the very end of the Tuc cave, only 15 yards away as the mole burrows but isolated by tons of debris that filled in the connection ages ago. Half hidden among the trees, the entrance to Tuc is the outlet of a river which runs through the hill. The journey through the cave is difficult and there is much evidence of some sort of pattern along the way to the innermost chamber, a series of features passed in sequence.

. . . A pile of engraved limestone slabs . . . a series of rearranged fossil bones of cave bears that lived, hibernated, and died in the Tuc Galleries - a smashed skull with teeth removed, a rib aligned parallel to the path as if to serve as a direction marker.

Past the rib are more features, all strange and out of place in their cave settings, all there with a purpose and inviting guesses, and all frustrating as far as true understanding is concerned . . . the complete skeleton of a snake . . . three teeth, of a fox, a bison, and an ox - all juvenile, pierced and printed with red ochre, possibly strung together originally.

The most enigmatic feature of all, the last in the series before the innermost space at the cave's end, is a small side chamber. Some sort of activity went on here, and all we can say about it is that it must have been rather intense and probably noisy. Impressed on the clay floor are about fifty heel prints of children estimated to have been thirteen to fifteen years old. There is something puzzling about these vestiges. They seem to start at a place deeper in the chamber, and fan out in half a dozen rows toward the entrance, each row perhaps representing the path of a child. And why were the children walking or running on their heels? Furthermore, the chamber is so low, 5 feet at the most and 3 feet or less elsewhere, that even children would have to stoop and stoop low.

These and other features were part of the build up, preliminaries to the main attraction. Tuc ends in a small circular chamber, a rotunda with nothing on its walls, no printings, no engravings. The entire space has been used to enclose a pair of sculptures placed on the floor, right in the center of the rotunda, like jewels in a black setting. Two magnificent bison of unbaked clay, each about 2 feet long, are set upright and leaning against a rock fallen from the ceiling, preserved for 10,000 to 15,000 years by some miracle of topography, temperature, and humidity. Delicate modeling and stroke marks in the clay indicating eyes, nostrils, manes, tails, horns, swelling humps and haunches.

. . . After hours of going deeper and deeper into a cave, one gathers a kind of psychological forward momentum, absorbed utterly in going on and on, in the sheer mechanics of avoiding projecting rocks and stalagmites and watching one's step. It was that way in Tuc. On coming unexpectedly to the rotunda, I turned and saw ahead the figures in the center . . .

At that moment, and for a moment only, I saw, not two miniature clay bison close at hand but two real-life, full sized bison at a great distance. They were climbing together up a slope, side by side, every line of mane and muscle sharp and in focus as if caught in photoflash, in a motion picture frame. My

tive, my frame of reference, was transformed.

The following program notes were provided by the composer, David Maslanka.

Symphony No. 3 was commissioned by the University of Connecticut Wind Ensemble, Gary Green, Conductor. I was asked to write a 'major' piece, yet not necessarily one as big as this. It is hard to say why a given music emerges at a given time. In my composing life there have been 'sign-post' pieces - large works that have erupted at fairly regular, though unpredictable, intervals. The impetus for this piece was in part my leaving university life a year ago, and moving from New York City to the Rocky Mountains of western Montana. The mountains and the sky are a living presence. Animal and Indian spirits still echo strongly in this land, and these elements have found their way into my music.

Symphony No. 3 is in five movements and runs approximately 50 minutes. The first movement is in a moderate tempo and follows one of my favorite schemes. It starts with the simplest of scale materials and evolves with a steady unbroken line from start to finish. It is in sonata form, tightly woven in character, giving it something of a Baroque feel. The movement is forceful and unrelenting for most of its duration, but ends quietly.

The second movement is a serene and beautiful 'nature' music, mostly for small combinations of instruments. I am intrigued with the musical quality of sustained pure colors. Musical sound is colorful and structural at the same time. I love a music that allows the listener to develop an intense reverie through sustained sounds, while at the same time being carried through the structure of the piece. Time and timelessness join in a powerful way, each informing and illuminating the other.

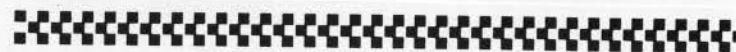
The third is a fierce and bristling fast movement that maintains its high energy from start to finish. It is also in sonata form. The development section is a fugue which rises in power to a huge climax area. The music is fixed largely in the tonality of A-minor; first and second themes are in A-minor, a third theme is in D, but the exposition ends in a-minor. The development begins and ends in the home key, as does the recapitulation. This unmoving tonal scheme emerged and would not be derailed, so I had to let it happen. The tonal fixation seems to underline the character of the fierce power.

The fourth and fifth movements are both lamentations, though not particularly slow or 'down' in spirit. It is hard to describe opposites existing in the same space and time. The music is joyous yet sorrowful, recognizing the complementary nature of life and death. These movements - indeed the entire Symphony - have grown out of old life that exists here in Montana. The music is a lamenta-

tion for the loss of the old direct contact with the life of the earth, yet a recognition that these values still exist and can be brought back into meaningful focus.

The fourth movement does not have an easily labeled traditional form. The music moves through a series of song-like episodes, much as one might move through mountain meadows and across hills, natural vistas of great beauty appearing and dissolving as one goes. About two-thirds of the way through is the song of the GOLDEN LIGHT.

The fifth movement might be called SONG FOR A SUMMER DAY. The character of lament is there, but the creative winds rise and bring an ecstatic vision of natural beauty and life force. The movement ends with the lament transformed into a song of quiet joy.



ILLINOIS STATE UNIVERSITY
COLLEGE OF FINE ARTS
Ron Mottram, *Acting Dean*

DEPARTMENT OF MUSIC
Arved Larsen, *Chair*

WIND AND PERCUSSION DIVISION

Kimberly Risinger, <i>Flute</i>	Joe Neisler, <i>Horn</i>
Judith Dicker, <i>Oboe</i>	Amy Gilreath, <i>Trumpet</i>
Aris Chavez, <i>Clarinet</i>	Steve Parsons, <i>Trombone</i>
Jeffrey Womak, <i>Bassoon</i>	David Zerkel, <i>Euphonium & Tuba</i>
Jim Boitos, <i>Saxophone</i>	David Collier, <i>Percussion</i>

UNIVERSITY BANDS STAFF

Stephen K. Steele, *Director of Bands*
Daniel J. Farris, *Assistant Director of Bands*

Steven Holgate, *Graduate Assistant*
Stephen Jones, *Graduate Assistant*
Dawn Kiefer, *Graduate Assistant*
Sabina White, *Graduate Assistant*
Corey Beirne, *Manager*
Matt Banks, *Manager*
Jason Settlemoir, *Manager*
Tom Svec, *Manager*

April Andersen, *Librarian*
Kelly Cooper, *Librarian*
Shay Einhorn, *Librarian*
Shellie Parkinson, *Librarian*
Amy Perschall, *Librarian*
Victor Pesavento, *Librarian*
Katie Lunzman, *Office Staff*
Sarah Riebock, *Office Staff*

Wind Symphony

Piccolo, Flute and Alto Flute

Kori McGartland, Carlinville ▼■○
Jaimie Quiram, Hudson ▼■○
*Jennifer Smith, Lockport ▼■○
*Sabina White, Romeoville ▼■○

Oboe and English Horn

Jennifer Corrigan, Mendota ○
*Deana Rumsey, Tinley Park ▼■○
Jennifer Schraml, Wauconda ▼■○

Clarinet

Josh Anderson, Farmington ■
Jennifer Bland, Normal ■
Debi Flowers, Bolingbrook (E Flat) ▼○
Justin Jelinek, Naperville ■
Dawn Kiefer, Elmhurst ○
Ryan Krapf, Monei ■
Shellie Parkinson, Morrison ▼○
*Kimberly Scharf, Aurora ▼○

Low Clarinets

*Kathy Platek, Orland Park ▼○
Peter Thompson, Lockport ■○
Dawn Kiefer, Elmhurst ▼

Bassoon and Contrabassoon

Amy Harkess, Buffalo Grove ▼■○
*Robin Shelton, Bloomington ▼■○
Laura Maland, Coal City ○▼

Saxophones

*Rebecca Culp, Tinley Park ▼○
*Matt Drase, North Aurora ▼○
Michael Guerrero, Sterling ▼○
Joshua Masterman, Mt. Morris ○

Horn

Jennifer Herron, Silvis ▼■○
Molly Gholson, Danville ▼■○
*Patrick Heseltine, Holloman, NM ▼■○
Katie Lunzman, Chillicothe ▼■○
Victor Pesavento, Lockport ▼○

Trumpet

Andrea Emberly, Alberta, Canada ■
John Hoagland, Belleville ▼■
Nick Konwerski, Crete ■○
Allen Legutki, Villa Park ▼○
Tara Nogle, Lebanon, OH ▼■○
*Thomas Svec, Plainfield ▼○

Trombone and Bass Trombone

*Kevin Cole, Pekin ▼■○
Erich Deptolla, Tinley Park ▼■○
Jason Settelmoir, Benton ▼■○
Joel Matter, Batavia ▼■○

Euphonium

Nathaniel Howe, Lansing ○
*Rocky Montbriand, Chillicothe ○

Tuba

Brian Farber, Glen Ellyn ■○
Stephen Jones, Thibodaux, LA ■
*Andy Rummel, San Jose ▼○

Piano

Erzsebet Loparits, Hungary ▼■○

Percussion

Abraham Cremeens, Hopedale ■
William Cuthbert, Elkhart, IN ■
Jen Dassie, Frankfort ■○
*Michael Dickson, Bloomington ▼■○
Jeff Matter, Batavia ▼■○
Michael Mercer, Kankakee ▼■○
Scott Patka, Chicago ▼■○
Ethan Smith, Parkridge ■

String Bass

Ben Sullivan, Garden Homes ▼■○

Harp

Joy Hoffman, Morton Grove ▼
Taylor ▼, Buckvich ■, Maslanka ○

ILLINOIS STATE UNIVERSITY BANDS PERFORMANCE SCHEDULE

February

6 Jazz Band Jazz Festival Braden Auditorium all day
7 Wind Symphony and Jazz Band Concert Braden Auditorium 3:00 pm
features the Wind and Percussion Faculty and Guest Soloist Steve Houghton on Percussion
14 Symphonic Winds Concert TBA 3:00 pm
21 Chamber Winds Concert Kemp Recital Hall 7:00 pm
25 Symphonic Band Concert Braden Auditorium 8:00 pm

March

21 Wind Symphony Concert Ballroom 3:00 pm
27 Bands High School Concert Band Contest
Braden Auditorium all day
28 Symphonic Winds Concert Ballroom 8:00 pm

April

11 Chamber Winds Concert Kemp Recital Hall 3:00 pm
23, 24, 25 Stars and Stripes and Sousa II
Concerts and Sunday Brunch Ballroom TBA
29 Symphonic Band and University Band
Concert Braden Auditorium 8:00 pm

May

1 Bands Jr. High Concert Band Contest
Braden Auditorium all day

BANDS AT ILLINOIS STATE UNIVERSITY

Wind Symphony and *Symphonic Winds* are select groups of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony tours annually. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference and the College Band Directors National Association National Convention.

The *Symphonic Band* is comprised of approximately 90 outstanding wind and percussion players from across campus. It performs quality band literature and presents two concerts each semester. This organization rehearses two times per week.

The *University Band* is comprised of non-music major and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization presents one concert at the end of each term on campus.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform a diverse repertoire and concertize both on and off campus.

The *ISU Jazz Band* is a select group of approximately 20 musicians who make up a fully instrumentated "big band." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. The band has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The ISU Jazz Band schedules numerous performances both on and off campus.

The *Illinois State University Marching Band*, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a televised Chicago Bears game. In November of 1992 the band performed in exhibition for the Bands of America Grand Nationals at the Hoosier Dome in Indianapolis, IN.

The *ISU Pep Band* provides spirit and enthusiasm at all ISU men's and women's home basketball games as well as various other events on campus and in the community. Membership is open to all students who participate in another band during the academic year.